

## COMPARISON OF THE ITALIAN AND GERMAN METHOD OF SINGING.

In a recent issue of *Worner's Voice Magazine*, Mr. Frederic W. Rodolphe on record some of his observations in regard to the Italian and German ideals of singing. Having spent considerable time the past season among the music students and teachers of both countries, Mr. Rodolphe's remarks make profitable reading for vocalists in general. He says:

The individual teachers of any country are too diverse in their advice and practice of voice-training to allow the adoption of nationality to apply to their aggregate efforts. The German teachers do not approve of each other, whereas the idea of a national method involves some degree of unanimity on the part of its professors. The Italian teachers are too free with the epithet *one* in connection with their *conferres* to admit of the idea that there is an Italian method, unless it consists in principal use of the Italian language and the music of Italian operas.

The idea that in one country the voice is likely to be well trained, and that in another it is likely to be ruined, is all wrong. In one country just as much as in another the pupil may fall into good hands or into incompetent ones; may follow a successful or an unsuccessful plan of vocal training, whether it be labelled "German method," "Italian method," or whatever. But there is one point where there is a strong influence on the pupil in either Germany or Italy, and that is the taste of the public, the national ideal. In these two countries the ideals are very different, following naturally the contrasting characteristics of the two peoples. In vocal music the ear is for great demonstrativeness of expression, with incessant tremolos, exaggerated points in technical execution—the hold, the portamento, etc.—and for the utmost extremes of compass; while the other is for greater reserve in expression, a steady tone of voice, and more moderate compass. The one has little regard for any music but that designed for the opera, while the other exalts the *Lied*. The one ideal inclines to predominant emotionality, and the other to intellectuality. Both have their advantages and their defects. Emotionality gives naturally a better quality to the voice than intellectuality, and the Italian taste in tone-quality is decidedly better than the German. The Italian language favors tone-quality more than the German, as is generally admitted; but the main cause for the difference in tone-quality which one observes between the singers of Germany and of Italy is, as it seems to me, in the different language of the two peoples, race differences, which cause them to differ in their ideals.

I do not wish to imply that I do not find as beautiful voices in Germany as in Italy. At operas and concerts one often hears these; and the speech one

casually overhears on the streets and elsewhere is often remarkable for the deepest richness of tone; and among the women for the sweet, sympathetic sound of the inflections. I think Jerome K. Jerome is quite right in the tribute he pays to the voices of German women in "The Diary of a Pilgrimage," quoting Dr. Oliver Wendell Holmes to the same effect, "pure, clear, deep, full of soft, caressing tenderness" is some too strong.

But, in spite of natural advantages which they possess, it is certain that in ideals of singing—the German is below the Italian. Possibly they exact less in this regard for the reason that they expect more in other particulars. I have heard song recitals given by singers whose voices were hard, harsh, dry, or even false at times; and yet the audience would sit the performance out, applauding heartily, encoring all they could, and at last retiring reluctantly. The singer's intellectuality—selection of manner, and evident mastery of the music—pleased them so much that they cheerfully dispensed with sensible beauty of tone. The best teacher of tone-production that I encountered in Germany, a really fine teacher, whose pupils sing well, himself gave examples of tones which he called according to the Italian standard, but he did not like them, and only gave them occasionally as examples of the wrong kind!

The speaking tone of the Italians, as a commonly hears it, is not pleasant. Some get the idea for this reason that the Italian language is a harsh one. But their singing-tone smites the ear. Nothing else will be accepted by the public. Within the past month I have heard the singers of four different Italian opera-houses without hearing a voice in a tone, generally strikingly so. They all, without exception, had the tremolo, most of them to the extent that one must infer, not hear, what pitch is intended; and they exemplified the other faults of execution consequent upon over-wrought, unbalanced emotionality. I find, therefore, the one pre-eminent excellence of the Italian ideal to regard tone-quality. If a student could concentrate on this, and avoid certain other things, Italy would do well for him. But the exaggerations of execution and distortions of sentiment are in the air, and pupils catch them, even though they have percept to the contrary. I have heard the lessons of the vocal class at the Conservatory here in Milan, about twenty-five young people working for a career; and I have also heard the work of some teachers outside of the Conservatory. Most of the professors exaggerate the exaggeration of the tremolo, at least, and try to have their pupils avoid it. But one of these told me that not only the pupils desire it, but that it is sometimes sanctioned even by composers whose music is strong, on the ground that with a tremolo the voice can better be heard above the orchestra.

In Germany one highly enjoyable, and in every way commendable, music institution is the "Lieder Abend," or "Song Recital," as it is called in America, where it is also fully appreciated. The German *Lied* with its delightful *Intimität*, and also the English and American songs, with their pure, sincere sentiment, are among the best means of popularizing music. Much of the best musical inspiration that has ever descended on composers is found in these songs. All shades of sentiment, from a lullaby by Fryderyk or Brahms, to the intense dramatic sentiment of certain songs by Schubert and Schumann and the Loewe ballads, are found in this song-repertoire. There is no one singer capable to find in Italy toward the promotion of this form of activity among professional vocalists. Everything tends toward the opera—opera given in the style which I have just mentioned, a style which, in some important respects, is unpopular in America. On five Milan concert programmes now before me, the vocal numbers are all operatic arias.

In the many lessons that I have heard given by the teachers here in and out of the Conservatory, I have heard a continual succession of operatic arias sung, varied only by two songs, one by Schubert and one by Schumann. To it and Denza, for example, are not used at all at the Conservatory. A student of anything is like a chameleon—he assumes the color of the ground he locates upon. A student of singing may be quite unconscious that he is adopting the ideals of the country he studies in; but according to where he locates he acquires his or that aim, often very diverse, regarding many things. He adopts this or that ideal of expression, execution, and tone-quality, this or that taste as to the different styles of music, and this or that ambition regarding the uses he will make of his attainments.

I think the ideals of Germany are, on the whole, more nearly those of the United States than are those of Italy. Yet Italy has its advantages. An ideal carefully compounded from the two would be just the thing. I don't think that students are often able to do this for themselves, to select from the standards of different countries those excellences which it is desirable to adopt, avoiding the undesirable items. If one came to me for advice as to which one should seek for vocal education, which I should reply unhesitatingly that I had better think it over!

## GERMANIA THEATRE.

The popular Germania Theatre offers its patrons the following splendid attractions: Comedies—Gebrüder Bock, Geils Wally, Kyritz Pylitz. Drama—Vornehme Hei (Lea Astray). Falsche Heilige, Die Maslyn, Hochzeit von Valen. Comedies—Das Letzte Wort, Der Bibliothekar, Rolf Berndt, Heirathessen, Bürgerlich—Romanisch, Der Andere. Musical Farce Comedy—Die Drei Grazien.

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MIXED CHORUS.

It seems probable that America will soon follow England's new ecclesiastical idea of introducing women as choristers in surpliced choirs. The movement is growing popular in Episcopal churches, and the conductors not only claim that the tone color is improved, but that the singers are easier to manage. The following individual views of the Rev. H. R. Hawels, who has lent his sanction to the innovation, and who is an authority on musical subjects, will doubtless be read with interest:

"For years," Mr. Hawley says, "I had conducted the choir on the old system of boys and men. It drew from, but not otherwise. For instance, there is the nalsence of the boys' voices breaking. There is the fact that the men, as a rule, all lie in bed, and go elsewhere by a richer church choir. The better you train boys, the more likely they are to be lost. If they stay with you they give a good deal of trouble. They are not as good as the men, and are simply dirty; they suck sweets; they go to sleep on one another's shoulders—that is frequently the case. They are not as good as the men, and are not from the congregation that they are not noticed; and they are, in short, a difficult team to drive. I have seen churches that have tried to do this absurd to excite women from the church services. Why, when they are sought for at great public functions, they are not there. They are not a competent part in public worship." But I am in favor of women not being excluded from the choir on the ground that they are not good enough. They are glad to air their voices for the pleasure of it. And, years, too, rejoice to avail themselves of the opportunity of picking up something for their services. The pastor, however, should be careful not to

We never admit into the choir any woman who has not a good voice or who cannot read music. If you secure these two conditions, you greatly abbreviate the expenditure of time as well as money. Of course everything depends upon the discipline of the choir. It should be Spartan in character. You must rule with a sword of Damocles suspended over the heads of the members.

"The women and men admitted to our choir have no rights. They leave at a week's or fortnight's notice. The choir-master is supreme, and I never listen to any appeal. Anyone whose judgment differs from that of the choir-master simply goes. They all know that, and we consequently have no differences of opinion. Everything is peaceful and harmonious \* \* \*

There are eight professionals who are the nucleus of our choir. We have a solo quartet and a general quartet. The former are paid at a higher rate. The professionals are supplemented by unpaid amateurs, in number according to our capacities. The whole choir is made up of twenty-eight to fourteen. We have tried to secure husbands for the women. The ladies are carefully selected. A rigid conformity is enforced in costume. I also discourage the obtrusive wearing of ornaments that necessarily attract attention. The object is to produce a uniform appearance. The girls in the choir look like smooth-faced boys. They wear college caps, black cassocks and short skirts.

Perhaps I need not say that when the innovation was introduced it was criticised and denounced. But we soon received the most sincere form of flattery—namely, imitation. The first application for particulars of our plan of campaign came from St. Luke's, Berwick, and then the Church Army wrote. A church at Bradford applied next; and a church at Liverpool, I believe, preceded me. We were also preceded by the Melbourne Pro-Cathedral, and by the Glasgow Free Church. I have said that the movement must commend itself to the score of economy and efficiency, but it likewise tends to general reverence and propriety.

"I notice that the presence of well-conducted women in the choir has an extremely good effect on the men. So far from there being any levity, I have observed an increase of reverence and attention. I may say that a choir of women and men is much more effective than a choir of men alone or a choir of boys. Whereas, in the old days, I had to make frequent junctions about behavior, to constantly reprimand, fine, and occasionally dismiss, I find now that the slightest hint given officially and addressed to the whole choir is taken in good part and respected. The men are no longer named for disobedient, and the men are ashamed to show themselves less worthy than the women."

Mme. Bertha Marx has wedded Mr. Goldschmidt, the secretary of Senor Sarasate, with whom she appeared in concert in this country, and whom, in the course of fifteen years, she has assisted in upward of six hundred concerts in America and Great Britain. As a composer Mme. Goldschmidt has produced a number of Spanish rhapsodies and has arranged for the piano Sarasate's "Gipsy Dances."

**EUGENE YSAYE, VIOLINIST.**  
 Something About the Great Virtuoso Who  
 is to Visit America This Fall—Vieux-  
 temps' Opinion of Him.

M. Eugene Ysaye, probably the most distinguished violinist in the world, says the *Art Journal*, has obtained from King Leopold, of Belgium, a special permit to visit the United States in November for a series of forty concerts, appearing first under the auspices of the New York Philharmonic Society at Carnegie Music Hall, on Nov. 16th, supported by a grand orchestra of 150 players.

Eugene Ysaye was born at Liege, Belgium, says the *World*, which place is, according to the illustrious Vienxtemps, "the cradle of classic violinists." He is young and has a striking personality.

Of all the famous artists who graduated from the Conservatory at Liège, Ysaye is the most famous. He is the second son of a family of distinguished musicians, and received his first lessons from his father, Nicolas Ysaye, who was also an author and composer. Following this came the discipline of the Conservatory, where he had, as a master, Massart, a member of that renowned family which did so much for the art, and who is yet chief of one of the first classes of the Paris Conservatory, notwithstanding his 75 years.

After his studies at Liege, which were completed in 1874, Ysaye enjoyed for the following year private lessons at Brussels from Wieniawski. Shortly after Vieuxtemps heard him in concert. His reception by the audience was so enthusiastic and the impression made on Vieuxtemps so great, that he, "in a moment of uncontrollable admiration, jumped upon the stage and, with emotion inspired," and "with tears streaming down his face," he embraced and kissed Ysaye, calling him "his son" and "one of his school" — upon whom the mantle of greatness had fallen. "His triumphs now came thick and fast, and by the recommendation of Vieuxtemps, Ysaye was furnished by the Belgian government with a liberal purse for his travel and study in Paris.

by which city he finally completed his course. By constant association with Vieuxtemps he imbibed the manner and methods of that great genius. In 1878 Vieuxtemps retired to Algiers, where he died. Then Ysaye made a series of successful tours through Europe, receiving the patronage of crowns and the nobility. This was interrupted only three years ago, when he was nominated to the Royal Conservatory of Brussels.

In 1880 at Cologne he played under the direction of Ferdinand Hiller at the commemorative festival of Mendelssohn, and at Frankfurt with Clara Schumann; Sweden, Norway and Zurich were also visited. In Russia, at a grand festival in honor of Liszt, he appeared before the Russian Imperial Society, under the direction of the great Rubinstein, whom he said he saw in Vienna, master of the

After these triumphs the King of Holland decorated Ysaye Knight of the Oak Crown, in 1884. He then played in Germany from time to time, at the Gewandhaus of Leipsic.

After resting he made a new sensation at the Conservatory concerts in Paris. In September, 1886, at the suggestion of M. Jevaert, he was appointed high professor at the Royal Conservatory at Brussels, where he successfully continued the school formerly presided over by his two masters, Wieniawski and Vieuxtemps. The effects of his close attention to this school are already potent, and to-day the Brussels Conservatory holdly claims that it produces as great violinists under the instruction of M. Jevaert as the Paris Conservatory or the school of teachers.

Since the high honor has been conferred upon him at Brussels, Ysaye has played each winter in the Chamber of Music, originated by him in the salon of twenty, and has given two series of auditions consecrated to the new school of French music. He has since been promoted Officer of Public Instruction by the French government.

During his recent trip to Italy with his brother Theophile, the pianist, Ysaye played at the Quirinal, and was elected Knight of the Crown of Italy. In London, for the first time, in the season of 1889, he played under the auspices of the Philharmonic Society, scoring sensational hits at both concerts.

Ysaye is, to use the expression, a romantic violinist of the highest order; none more than he has the life, the communication, the passions and the warmth of phrase, and he has, above all, a variety of feeling which makes him prominent as an interpreter of the most difficult styles, with a comprehension and a respect due to each.

Although he has composed a great deal, he has only published two mazourkas at Moscow. Of the great works he has completed may be mentioned his concerto No. 6, a series of scenes sentimental, and some variations on theme of Paganini, which have been repeatedly heard and warmly applauded by those who are interested in the modern technique of the violin.

## MAJOR AND MINOR.

Madame Julia Rive-King will play Tschikowsky's B flat minor concerto at the Worcester Festival September 28. She will appear in concerts with orchestra and in recital during next season in many of the principal cities of the East and West.

An Exhibition of souvenirs of Liszt has been opened at Weimar, at the Liszt Museum. Here are collected all the pianos of the celebrated virtuoso, his original manuscripts, the different diplomas conferred on him by the universities, academies, and sovereigns, and, lastly, autograph letters from the numerous celebrities with whom he came in contact.

Ysaye, the Belgian violinist, will make his first appearance in America at the concert of the Philharmonic society, in the Carnegie Music Hall, on Nov. 16 and 17. He will play Saint Saens' third concerto and in Bruch's "Scotch Fantasy" with Mr. Seidl conductor.

At the last meeting of the Wagner-Verein the number of members was shown to be 4,088, as against 8,961 in the year of 1891. This diminution, says *L'Art Musical*, is due to the serious differences of opinion between the sections of the society and the management of the Bayreuth Theatre. These are, principally, questions of prerogative, but they produce the curious phenomenon of the decadence of the Wagner-Verein at a time when the music of Wagner is triumphant.

The famous dramatic singer, Frau Lilli Lehmann-Kalisch, has been engaged as principal teacher of singing at the Stern'sche Conservatorie, Berlin, in place of the lately deceased directress, Fraulein Jenny Meyer.

Under the title, Theatres and Population, the *Republique Française* furnishes the following statistics: There is one theatre for every 32,000 inhabitants at Paris, for every 81,000 at Berlin, every 84,000 at Bordeaux, 85,000 at Perth, 113,000 at Hamburg, 130,000 at Vienna, and at London one for every 145,000. There are more theatres in proportion to the population in Italy than in any other country. In Catania there is one for 9,000 inhabitants; in Florence one for 15,000, in Venice one for every 24,000, in Milan one for every 30,000, and at Rome one for every 31,000.

St. Saens is known to be not only a prominent musician, but also a poet. He has now, however, resolved to come before the public in another role, that of a writer on philosophy. He has passing through the press for immediate publication a volume entitled "Problems and Mysteries."

**Paderewski**, the pianist, has abandoned his intention to revisit the United States the coming season, and proposes to spend the winter in Europe, says the London *Daily News*. He does this on the advice of physicians, who advise against a long and exhausting journey. Paderewski hopes to be able to go to the United States in October of next year.

There are rumors of a new opera which Verdi is said to be contemplating. This is not the "King of Sicily" of which there is so much has been heard, but "Ugolino," a subject which has been so often treated. The veteran master is said to be studying the whole literature dealing with the history of the Count, and to have authorized the Italian musical literature, Professor Fedeli, to spare neither trouble nor expense to discover, if possible, the musical setting, by Vincenzo Galilei, the father of the great astronomer, Galileo Galilei, of the music in Dante's "Inferno" which deals with Ugolino.

**Coquelin** is probably the richest living actor. He never expends a cent on scenery. Irving, on the contrary, lavishes his earnings on his art, with the result that he has been bankrupted several times. Rossi and Salvini are both immensely rich.

Oliver Wendell Holmes writes: Let me remind you of a curious fact with reference to the seat of music sense. Far down below the great masses of pinkish marrow and its secondary agents, just as the brain is said to merge in the spinal cord, the sense of music is seated in the spinal column. Diamonds out into the sentient matter, where they report what the external organs of learning tell them. This sentient matter is in remote connection with the mental organs, far more remote than the centre of the brain. In the spinal column, in a word, the musical faculty may be said to have a little brain of its own. It has a special world and private language all to itself. How can one expect to teach it? Violent No, music can only be acquired in rudimentary state of development, or by those who have never had them trained? Can you describe an inarticulate language the smell of a rose as compared with the violet? No, music can be transmitted only by music.

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### MME. FURSCH-MADT DEAD.

Emma Fursch-Madt, the noted opera singer, died at Warrenville, Somerset Co., N. J., of cancer of the stomach, from which she had been suffering for the last six months. Mme. Fursch-Madt was born at the small town of Bayonne on the French canal frontier. Her father discovered her talent and advanced her musical education, sending her to the Paris Conservatory. Her dramatic soprano voice attracted immediate attention, and Fausloup, the great symphonic concert master of Paris, engaged her within a year to sing with his orchestra. She obtained success in "Robert le Diable," "Huguenots," and "Frescheuteuz," and won fame in France. She came to America in 1883, wearing the knob of purple ribbon of an officer of the National Academy of France, a decoration seldom conferred on a woman. She came as dramatic soprano of Abbey's grand opera company, which dedicated the Metropolitan Opera House. Her best roles were Aida, in "Leonora in "Trovatore," Selika in "L'Africaine," Donna Anna in "Don Giovanni," and Ortrud in "Lohengrin." She also sang "Robert le Diable," "Huguenots," and "Frescheuteuz." She also sang with the American Opera company and with the Locke Opera company. Mme. Fursch-Madt's last public appearance was as Ortrud in "Lohengrin," at the Metropolitan Opera House. Mme. Fursch-Madt was about fifty years of age and was married three times. Her third husband, a son by the first marriage, and a daughter by the second marriage, survive her. Fursch-Madt, the famous opera singer, whom Verdi chose to sing the title role in "Aida," died in the depth of poverty. The news of her death, says the New York Sunday Mirror, was a shock to those who had known her in the days of her triumph, accompanied as it was with a partial disclosure of the straits to which she had been reduced. She died almost alone in the bare room of a cabin which is buried in the woods covering Bethel mountain, New Jersey. She was buried in a Catholic graveyard in Plainfield, and her body will rest in an unmarked grave unless some of her old associates contribute to a fund for a headstone.

Her funeral was pathetic. Not one of the legion of former friends was present. Some were out of town and others too busy to attend. Many had forgotten her. During the last opera season she sang "Ortrud" in "Lohengrin" at the Metropolitan Opera. So few were present as mourners that a hack-driver, a machinist, and a reporter were called on to act as pall bearers with her husband, her son and Victor Claudio, the violinist.

There were only twenty-nine persons in the church to hear the last mass said for Mme. Fursch-Madt, the dead. Many times that number have often been turned away from the doors of the opera house because they could not secure seats to hear her sing.

### SOUSA ON FOLK SONGS.

Fletcher, of Aytoun, said "he cared not who made the laws of the nation if he could write the songs." Mr. Sousa, in talking over the folk songs of various nations with a *Republic* reporter one night at the Exposition, said: "One of the best signs that America possesses typical music is the fact that some of its leading composers are beginning to make use of the little ballads that hold a place in the hearts of the American people." The Swange River, "Old Kentucky Home," "Nassa's in de Col' Col' Ground," "Camptown Races," and other songs of like character are being constantly used in works of a high order. It is a well-known fact that men like Dvorak, Brahms, Grieg, and lesser lights of the Old World, have found a wealth of melody in the folk songs of their country, and have reproduced them in suitable form for the classic stage.

"Nothing pleases me more," said Mr. Sousa, "than to see composers whose original works command the attention of the musical public—men, for instance, like Charles Kunkel—take the homely little songs of the sweetest singer that America, if not the world, has produced—Stephen Foster—and turn his melodies into form for the concert stage. It pleases me because I said some years ago I believed that within fifty years America would dominate the musical world, and men composers of the stamp of Mr. Kunkel can find melodies capable of musical treatment in the typical songs of our country, such as he has introduced into his latest popular piece, 'Ho-de-Wa,' (I imagine it is yet to be written), from that kernel, what a sturdy oak will grow in the years to come. Altogether, America has no need to feel worried over its musical future. It had occasion, a few days ago, to see a composition of a young St. Louisian, Louis Conrath—no less a work than a concerto for piano and orchestra—that will in time be classed among the master works of its kind unless my judgment is all at sea. This is only one of several instances that have come under my observation of the rapid strides that are being made in purely creative work in this country."

### CHARLES R. POPE AT THE HELM.

The Popular Manager Will Secure the Best Musical Attractions for the Louisiana Public.  
Mr. Charles R. Pope, the founder of Pope's Theatre, and for many years identified with theatrical affairs in St. Louis, both as actor and manager, has returned from Toronto, Canada, where he represented the United States as consul.

We learn with pleasure that Mr. Pope has again entered a field for which his ability and experience give him the highest advantage. Mr. Pope has already secured a large subscription from our leading citizens, and proposes to give them literary and musical entertainments of the best character. The "Pope Course" is to begin in our noble Music Hall, and will open about the middle of November. The "Course" will embrace five (5) entertainments to be given once a month. Each subscriber receives three tickets which includes first choice of reserved seats, for each entertainment, making 15 tickets for the course, for the sum of \$12. Mr. Pope has secured for his first attraction the Great Southern orator, General John B. Gordon, Senator of the United States from Georgia, and one of the most eloquent and magnetic speakers of the day. His subject is "The Last Days of the Confederacy," and is said to electrify his audience, no matter what their political affiliations.

In December, Mr. Pope will give us the world's greatest violin virtuoso, the renowned Paderewski, who will give once a month in November, and will doubtless create as great a furor as Paderewski.

We wish Mr. Pope the greatest success in his enterprise, for certainly he has every qualification to make it in particular will be grateful for his interest in their behalf.

Miss Lala Kunkel, the popular young violinist, will be given a benefit concert October 16, at the Germania Theatre. A magnificent programme will be gotten up, and will offer numbers by the leading musical talent of the city. Miss Kunkel is not, as many suppose, a daughter or relative of Charles or Jacob Kunkel; her father has been dead some years. She has been already seconded in her endeavors by her teacher, Mr. O. Knabe. It is Miss Kunkel's intention to spend several years in Europe under the best masters of the violin.

### TSCHAIKOWSKI AND BRAHMS.

Tschaikowski's first meeting with Brahms in Leipzig is contained in an extract from the Russian composer's diary which has appeared in the *Musikalische Wochenschrift*.

"For the first time in my life I had an opportunity of meeting the most celebrated German composer of our time. Brahms is a man of medium height, very corpulent, and of sympathetic appearance. His handsome, almost shaggy, head reminds one of a good-natured, handsome, and no longer young Russian priest. Of the characteristic features of a handsome German he possesses none, and I cannot conceive why a learned ethnographer who desired to place the characteristic features of a German on the title page of his works should have selected those of Brahms. This last circumstance I discovered from Brahms after I had told him the impression which his appearance made upon me. This sympathetic softness in the lines of his face and features, the tolerably long, thin gray hair, the good gray eyes, the thick and somewhat gray beard, all remind me of a type of pure-blooded, genuine Russian with which one often meets among persons of the class to which our ecclesiastics belong."

"Tschakowski then proceeds to give his views about the works of the great German composer:

"Brahmsian has in Germany wide range. A number of influential people, musically constituted, have devoted themselves especially to the Brahms cult, and regard Brahms as a great one of the first rank, almost like Beethoven. But also in Germany there are anti-Brahmsists. However, nowhere dare Brahms remain so much a stranger as in my fatherland. His music has for the Russian temperament something dry, cold, misty, uncertain and repellant. Sense of melody, regarded from a Russian point of view, Brahms does not possess. His musical thoughts are never carried out by him to the end. Scarcely does he bring out one comprehensible melodic phrase than it is lost in the whirl of little meaningless harmonies and modulations, as though the composer had made it his special aim to be deep and unintelligible. He tears and forces the musical feeling whose needs he will never gratify. He is ashamed of the speech which the heart comprehends. When one hears him one asks one's self: 'Is Brahms deep, or does he only with apparent depth mask the poverty of his fancy?' This question will likely never be definitely settled. His style is always elevated. Never does he, like the rest of us present composers, use an outward effect. He never once seeks to place in wonder or astonishment through a new and brilliant combination; equally little does one meet in him common-place or imitation. Everything is very earnest, very noble, and from appearance even independent, but there is wanting the principal thing—beauty. That is my opinion of the works of Brahms, and I am sure that I think, as far as it goes, to me, all Russian musicians and the whole of the Russian musical public. A few years ago, when I openly expressed my opinion of the works of Haydn, Beethoven, and Schubert, the time will come when to you, too, the depth and beauty of Brahms's music will be manifest. Like you, I also did not need any enlightenment as to the genius of Brahms, and in your case it will be the same." And I waited, but the enlightenment does not come."

## TEACHERS.

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**Robyn and Lepere's** comic opera, "Jacintha," so well and favorably known to St. Louis theatre-goers, is to receive a magnificent New York production. Its authors have signed a contract with Frank Whitney, the manager of the Louise Reade Opera Company, by the terms of which "Jacintha" will be seen the first week in November at the Broadway theatre in New York. The conditions are very favorable to Messrs. Robyn and Lepere, their remuneration being in the shape of a liberal royalty.

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When you need spectacles or eye glasses, be careful to whom you go. A. P. Erker & Bro., the well known opticians, at 617 Olive Street, make a specialty of oculists' prescriptions and keep a fine stock of opera glasses, telescopes, microscopes, drawing instruments, etc.

New rules have lately been issued for the Paris Conservatory of Music, according to which professors must retire at the age of 70, and must give at least three lessons a month. Classes are to be limited to ten pupils, except those of harmony, piano, and organ, which may have twelve. Pupils in singing must complete their course in four years, those in harmony and piano in five. The minimum age for admission is fixed at 18 for men and 17 for women; the maximum age for singers is 26 for men and 23 for women; for harmony 22, and for piano 18.

Campanini was a blacksmith, and Wachtel a postilion. Now we have a woodman from the forest who aspires to become a vocal star. Alois Burgstaller, who sings the part of Herkules, one of the minstrel knights in "Tannhauser," at Bayreuth, was a woodchopper in upper Bavaria at twenty-three cents a day when Frau Wagner discovered him last spring. His heroic tenor voice induced her to bring him to Bayreuth, where he has been studying singing, receiving meanwhile thirty-six dollars a month for expenses until the first salary day at the theatre comes round. It is fortunate for him that he possesses a "robusto" voice.

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# SWEETHEART MINE.

3

Waltz time  $\text{♩. 80.}$

Graves Thompson.

1. I love a lit - tle  
2. Her voice is sweet - est

1. la - - - dy, I call her sweet heart mine  
2. mu - - - sic And soft - - ly breath'd her sighs

1555 - 4.

Copyright, Kunkel Bros. 1894.

1. She's like a lit - tle fal - ry With a sweet face and  
 2. Her smile is like the sun - shine, Sun - shine that lights her

1. form di - vine ..... I meet her ev' - ry  
 2. love - ly eyes. .... Her cheeks are like the

1. ev' - - ing And tell her sweet tales of love .....  
 2. ro - - ses, As dipp'd in the morn - ing dew .....

1. .... That make her with me lin - - ger, Be -  
 2. .... Oh how I love this maid - - en My

1. neath the stars a - bove ..... Oh! sweet heart  
 2. lit - tle sweet - heart true ..... " " "

mine, Oh! sweet - heart mine, Oh, come tell me with those  
 &c

eyes..... di - vine What lies in thy heart, Ah, yes! 'tis love's

dart, Then come, sweet - heart, thou art mine.....

Oh raise those trust - ing eyes of blue And let their love - light

glist - en through Oh raise those trust - ing eyes of blue And

I'll be true to you .....



# FESTAL MARCH.

3

Edgar Van Sicklen.

Moderato.  $\text{♩} = 76$ . *Risolut.*



*Con anima.*

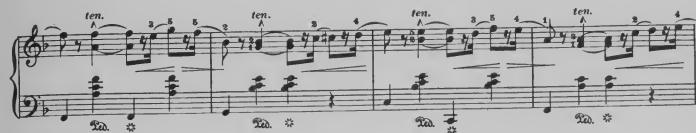


1544 - 5

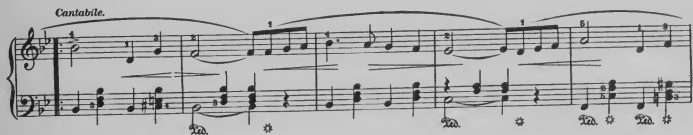
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## Pomposo.

Musical score for a piece titled "Pomposo." The score is written for piano (p) and features a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of six systems of music. The first system begins with a forte (f) dynamic. The second system includes a "cresc." (crescendo) marking. The third system includes a "p" (piano) marking. The fourth system includes a "cresc." marking. The fifth system includes a "p" marking. The sixth system includes a "ten." (tension) marking. The score is marked with various musical notations, including chords, single notes, and rests. The bottom of the page is marked with the number "1544 - 5".



## Cantabile.



9 Scherzando.



*Risolut.**Con anima.*  
*ten.**Animato.**rit.*

# NACHTSTUECK.

As interpreted by Paderewski, Rubinstein and von Bülow.

R. Schumann. Op. 23, No. 4.

To insure a refined and scholarly rendition of the piece, the artistic use of the pedal as indicated is imperative.

ad libitum. Einfach. (With simplicity) cantabile. The chords to be arpeggiated as

Pedal.

in the preceding measure.

Pedal.

*rit.* *p* *a tempo.*

Pedal.

(N.B.) Hands which cannot sustain the notes of the chord to effect after pedalling, which preserves absolute purity of harmony, must employ the pedal notation at (A)

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1067 - 2

First system of musical notation, measures 1-4. Treble and bass staves with piano accompaniment. Pedal line at the bottom.

Second system of musical notation, measures 5-8. Includes markings *rit.* and *a tempo.*

Third system of musical notation, measures 9-12. Includes markings *rit.*, *molto rit.*, *1. a tempo.*, and *2. molto rit.*

Fourth system of musical notation, measures 13-16. Includes marking *a tempo.*

Fifth system of musical notation, measures 17-20. Includes marking *Adagio.*

Sixth system of musical notation, measures 21-24. Includes marking *Adagio.* and a final pedal line.

# AURORA.

CONCERT WALZER.  
Als Duett frei bearbeitet von  
Louis Conrath.

Secondo.

Moritz Moszkowski.

Allegro con brio.  $\text{♩} = 64$ .

*Primo.*

The musical score is written for two hands, First (Primo) and Second (Secondo). It begins with a forte (ff) dynamic and a tempo of Allegro con brio. The key signature has two flats (B-flat and E-flat). The score is divided into four systems. The first system shows the initial melody and accompaniment. The second system continues the piece with various musical notations. The third system features a first ending marked '1.' and a second ending marked '2.'. The fourth system concludes the piece with a first ending marked '1.' and a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings.



# AURORA.

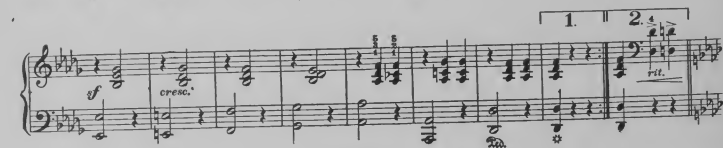
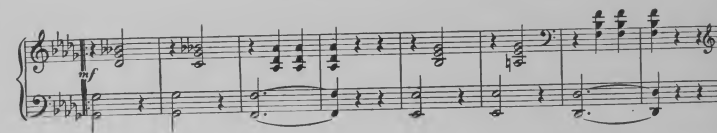
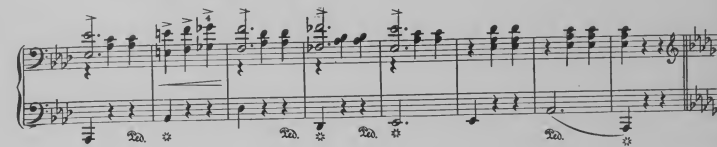
CONCERT WALZER.  
Als Duett frei bearbeitet von  
Louis Conrath.

Primo.

Moritz Moszkowski.

Allegro con brio. ♩ = 64.

The musical score is written for two parts, Primo and Secondo, in a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The score is divided into two systems. The first system begins with a treble and bass staff. The Primo part starts with a treble staff, and the Secondo part starts with a bass staff. The score includes various musical notations such as notes, rests, and accidentals. Dynamics include *ff* (fortissimo) and *f* (forte). Performance markings include *l. h.* (left hand), *rit.* (ritardando), and *Secondo.* (Secondo). The score is numbered 1539 - 16.

*Cantabile.**a tempo.*

*Grazioso.*
*a tempo.*
*Scherzando.*

Cantabile. a tempo.

First system of musical notation, marked *Cantabile. a tempo.* It consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music features a steady, flowing melody in the upper staff and a supporting bass line in the lower staff. There are several measures of rests in the upper staff, and the lower staff contains a continuous line of eighth and sixteenth notes.

Second system of musical notation, marked *Ritornello.* It consists of two staves. The upper staff is in treble clef with a key signature of two flats. The lower staff is in bass clef with the same key signature. The music is more rhythmic and features a variety of dynamics, including *ff* (fortissimo), *p* (piano), and *f* (forte). There are several measures of rests in the upper staff, and the lower staff contains a continuous line of eighth and sixteenth notes. The system concludes with a double bar line.

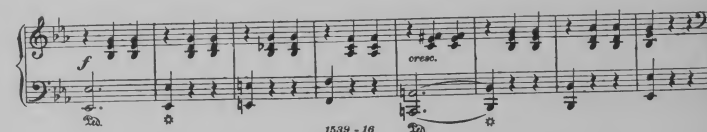
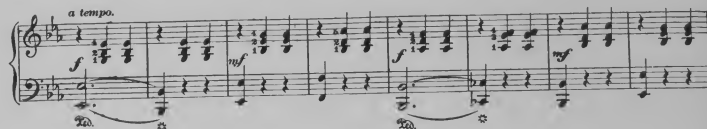
a tempo.  
Grazioso.

rit. a tempo

**Risoluto.**

*cresc.*

1539 - 16



Musical notation for a piano piece, labeled "Primo." and "9". The notation is in 3/4 time and features a key signature of two flats (B-flat and E-flat). The piece is written for piano, with a treble and bass staff. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like "f" (forte) and "rit." (ritardando). The piece is divided into measures, with some measures containing multiple notes and others containing rests. The notation is written in a clear, legible style, with a focus on the melodic and harmonic structure of the piece. The page number "1539 - 16" is visible at the bottom center.

The musical score for 'The Rose Tree' is presented in three systems. The first system includes a vocal line (Soprano) and a piano accompaniment. The vocal line begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The piano accompaniment is in bass clef. The second system continues the vocal and piano parts. The third system shows the vocal line ending with a double bar line and the piano accompaniment continuing with a final chord. The score is written in a clear, legible style with standard musical notation.

The first system of the musical score for 'The Song of the Lark' is in 3/4 time, marked 'Andante'. It features a piano (p) and a forte (f) dynamic. The piano part is in the left hand, and the vocal part is in the right hand. The piano part has a melodic line with a trill on the first measure and a trill on the fifth measure. The vocal part has a melodic line with a trill on the first measure and a trill on the fifth measure. The piano part has a trill on the first measure and a trill on the fifth measure. The vocal part has a trill on the first measure and a trill on the fifth measure.

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is for the Treble Clef, the middle for the Alto Clef, and the bottom for the Bass Clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music begins with a treble clef and a key signature change to one flat. The melody is primarily in the treble staff, with accompaniment in the bass and alto staves. The piece concludes with a final chord in the treble staff and a whole note in the bass staff.

The musical score for 'The Rose Tree' is presented in a three-staff format. The top staff is for the vocal line, written in a soprano clef with a key signature of one flat (B-flat) and a common time signature. The middle staff is for the piano accompaniment, written in a bass clef with a key signature of one flat and a common time signature. The bottom staff is for the guitar accompaniment, written in a bass clef with a key signature of one flat and a common time signature. The score begins with a treble clef and a key signature of one flat. The first measure of the vocal line is marked with a forte 'f' dynamic. The piano accompaniment features a steady eighth-note bass line. The guitar accompaniment consists of a series of chords, with some measures marked with an asterisk (\*). The score concludes with a first ending bracket labeled '1.' leading to a final chord in the vocal line.

A musical score for the song "The Rose Tree". The score is written for piano (p) and features a melody in the right hand and a bass line in the left hand. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, with a prominent trill in the final measure. The bass line consists of a steady eighth-note accompaniment. The score includes a key signature change from one flat to two flats (B-flat and E-flat) in the final measure. The lyrics "The Rose Tree" are written below the bass line, with the word "The" appearing twice in the final measure. The score is marked with a "p" for piano and a "15/16" time signature in the final measure.



*Primo.*

8

Handwritten musical score for "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings. The piece is divided into measures, with some measures containing multiple notes. The score ends with a double bar line and a repeat sign.

8

3

8

8

Con energia.

*f*

*f*

[illegible]

Musical score for "The Merry Widow" (1939-1946) by Franz Lehár. The score is in 2/4 time, key of B-flat major, and features a piano (p) dynamic. The melody is in the right hand, and the accompaniment is in the left hand. The score includes a copyright notice for 1939-1946 and a publisher's mark.

*Primo.*

First system of musical notation, featuring a piano (p) dynamic marking and a first ending bracket.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as notes, rests, and accidentals. There are also some handwritten annotations in the bass staff, including '322' and '322' with a star symbol.

The musical score for 'The Rose Tree' is written for voice and piano. The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The score is divided into two systems. The first system contains measures 1 through 4. The second system contains measures 5 through 8. The vocal line is written in a soprano clef, and the piano accompaniment is written in a grand staff (treble and bass clefs). The piano part includes a left hand (l.h.) and a right hand (r.h.). The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked 'Allegretto'. The score is for a single voice part.

*Cantabile, a tempo.*

The musical score is for a piece in 3/4 time, marked 'Cantabile, a tempo.' It features a piano accompaniment for the left hand and a vocal line for the right hand. The piano part begins with a half note G2, followed by a half note F2, and then a half note E2. The vocal line begins with a half note G4, followed by a half note F4, and then a half note E4. The tempo is marked 'a tempo.' and the mood is 'Cantabile.' The score is written on a grand staff with a treble clef for the vocal line and a bass clef for the piano line. The key signature is one flat (B-flat major or D minor). The tempo is marked 'a tempo.' and the mood is 'Cantabile.'

Handwritten musical score for 'The Rose Tree'. The score is written on two staves, Treble and Bass. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the Treble staff, and the accompaniment is in the Bass staff. The piece consists of 12 measures. The first measure is a whole note chord (F2, A2, C3). The second measure is a whole note chord (F2, A2, C3). The third measure is a whole note chord (F2, A2, C3). The fourth measure is a whole note chord (F2, A2, C3). The fifth measure is a whole note chord (F2, A2, C3). The sixth measure is a whole note chord (F2, A2, C3). The seventh measure is a whole note chord (F2, A2, C3). The eighth measure is a whole note chord (F2, A2, C3). The ninth measure is a whole note chord (F2, A2, C3). The tenth measure is a whole note chord (F2, A2, C3). The eleventh measure is a whole note chord (F2, A2, C3). The twelfth measure is a whole note chord (F2, A2, C3). The piece ends with a double bar line.

8. *cres.*

8. *f*

5. *f*

*ff* *Secondo.*

*rit.* *a tempo.* *Secondo.* *Secondo.*

*rit.*

Cantabile.

First system of musical notation. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music consists of chords and single notes. There are fingerings (1, 2, 3, 4) and accents (acc.) marked below the lower staff.

Second system of musical notation. Similar to the first system, it features chords and single notes in treble and bass staves. Fingerings and accents are present below the lower staff.

Third system of musical notation. This system includes a change to a treble clef for the upper staff in the middle. It features a crescendo marking 'cres.' and various fingerings (1, 2, 3, 4, 5) above the notes.

Fourth system of musical notation. It begins with a 'cres.' marking and a 'do' note. The tempo/mood changes to 'pomposo.' and the dynamics are marked 'ff ff'. The system ends with a repeat sign. Fingerings and accents are marked throughout. At the bottom, the number '1539 - 16' is printed.

*a tempo.*

*piu mosso.*

*ff ff*

First system of musical notation, featuring a piano accompaniment in B-flat major. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line. Dynamics include *sf*, *mf*, and *sf*.

Second system of musical notation, continuing the piano accompaniment. It includes first and second endings. The first ending leads back to the beginning of the system, and the second ending leads to a new section. Dynamics include *sf*, *mf*, and *sf*.

Third system of musical notation, featuring a piano accompaniment. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line. Dynamics include *sf*, *mf*, and *sf*. The section is marked *Andato*.

Fourth system of musical notation, featuring a piano accompaniment. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line. Dynamics include *sf*, *mf*, and *sf*. The section is marked *strepitoso*.

Fifth system of musical notation, featuring a piano accompaniment. The right hand plays a series of chords, while the left hand plays a steady eighth-note bass line. Dynamics include *sf*, *mf*, and *sf*. The section is marked *Risoluto*.

Primo.

17

First system of the musical score, measures 1-8. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes. Fingerings are indicated by numbers 1-5. Dynamic markings include *mf* and *f*. There are also some performance instructions like *rit.* and *acc.* (accents).

Second system of the musical score, measures 9-16. The tempo and mood change to *Animato*. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *mf* and *cresc.* (crescendo). There are also some performance instructions like *rit.* and *acc.* (accents).

Third system of the musical score, measures 17-24. The tempo and mood change to *Risolto.* (Resolute). The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *mf* and *ff*. There are also some performance instructions like *rit.* and *acc.* (accents).

Fourth system of the musical score, measures 25-32. The tempo and mood change to *strepitoso.* (Strepitoso). The right hand continues with a melodic line, and the left hand has a more active accompaniment. Dynamic markings include *mf* and *ff*. There are also some performance instructions like *rit.* and *acc.* (accents).

# JUNE ROSES.

3

Caprice.

F. A. Mc. Lauthlin.

Moderato.  $\text{♩} = 104$ .

The musical score is written for piano and consists of five systems. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Moderato' with a quarter note equal to 104 beats per minute. The score includes various musical notations such as slurs, ties, and dynamic markings like 'cresc.' and 'Con grazia.'. The piece is numbered 1545 and has a copyright notice for Kunkel Bros. 1894.

1545

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Scherzino.



Con grazia.

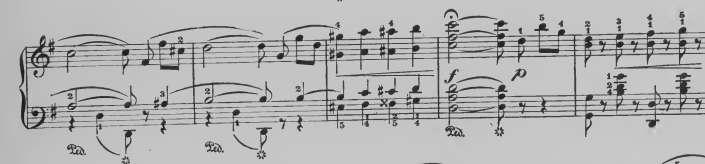


or thus.



*Con gusto.*  
TRIO.

15-45 - 5.



2 3 4 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

or thus: *Coda*

*ten.* *gradually softer* *ten.*

*ten.* *ten.*

*p* *pp* *f* *f*

1545 - 5

## WEIMAR DAYS.

The Weimar of to-day is, I suppose, much the same sort of town which it was in 1876, and at that time it had not changed perceptibly from the period of Schopenhauer, Goethe, Herder, and Hegel. The yellow portchaise is still seen rumbling through the streets, in a which a handsome crop of grass is annually raised by the municipal authorities, and the whole town strikes you somewhat as a relic of the present age while retaining constantly the air of the past.

I had spent the winters of 1874 and '75 in Berlin trying to extract piano instruction from Theodore Kullak, and thought it expedient to wind up my European experiences by letting Liszt know that I was back. "Tratt hat mich sehr interessiert," wrote Max Pinner and a whole colony of devotees were already anxiously waiting Liszt's arrival from Pesth, where he had visited on his return from a tour in Russia. One evening we all wandered to the depot, and in due time Liszt arrived. As I had been disappointed even with the first view of Niagara, I was similarly affected when I first saw Liszt, whom I had pictured to myself as a very tall man; however, I did not let that against him, and after presenting a letter from Heinrich Dorn the next day became a regular visitor at the famous afternoon meetings. Where everyone was liable to be called upon to play something, Liszt's instruction was confined to general remarks, and usually furnished good, if not brilliant ideas, which, if carried out, changed the interpretation of entire compositions. He was fully conversant with everything that had been written, and would do everything just a trifle better than anyone else had ever done it. There was a grand and quiet dignity about him which was ever present, accompanied by a singular grace of manner which appealed to men and women alike. He could unbend when dining with his students at the "Hotel Zum Elephanten," yet no one ever thought of attempting familiarity.

Occasionally he would seat himself at the piano and play. At such times his attitude was most impressive; his eyes absorbed, his mind utterly untroubled, he seemed totally unconscious of his surroundings. Of course, one's judgment was seriously handicapped, for, while he played, reminiscences would swirl up that linked him with the past. You saw before you the man who had in his way been the superior of Mendelssohn, Chopin, Schumann and all the other great contemporaries, and as Liszt's great second came from the piano, you spoke when he stopped. In the case of many modern pianists it is a nightmare.

Liszt shared with General Sherman and Bismarck a marked fondness of kissing pretty girls, and there seemed no lack of suitable material. He exhibited rare judgment in knowing just where to lay his hands, and if it was but a faded flower, who presented herself, she had to content herself with the privilege of kissing his hand—a boon which was also extended to the very young who in those days eagerly availed themselves of it. I did not join in these osculatory orgies, and simply shook his hand. On Sundays at 12 o'clock an informal musical soiree usually took place in his rooms. On these occasions Mr. Stein, from Erfurt, would sing German lieder, accompanied by Lassen. Liszt would play chamber music with Koenig and Griesinger, and a few favored pupils were asked to play. There were usually attended by the Grand Duke of Saxony and his retinue.

Among the interesting Liszt devotees were the Misses Stahr, whose hospitable mansion was often invaded by the Liszt colony, and where the master himself often spent musical evenings. The pupils of the numerous musical celebrities dropped in at Weimar, if only for a day's visit, and usually produced something. In that way we heard of Thorne brothers, called the "Tanner brothers," twins on account of their incompardonable duet playing, Louis Brassin and many others. The Misses Stahr have a complete gallery of pictures of Liszt, and are putting back many years. A veritable gallery of horrors, as hair-cutting was never a popular practice with them. The Weimar barbers at one time favored pupils with the practice of cutting off the length of hair which could legally be worn; but Liszt's influence at that time was so potent as to defeat their scheme. "I was once in getting him to succeed in getting a fair culprit fined who insisted on practicing the piano after ten o'clock in the evening with open windows. The local piano dealer, who had killed many years, and who had died so only under protest and at exorbitant rates, as it was assumed that the average Liszt pupil could effectually ruin an instrument in about a month's time."

Liszt himself was very conservative in his playing; he neither pounded, nor did he cultivate an inaudible piano. His tempi were slow, and he probably so in his polonaise in E, which we so rarely hear in concerts.

Other interesting people at Weimar were Professor Mueller-Hartung, the director of the music school, and A. W. Gottschalk, the organist. Both men knew just enough to fill their respective places, and would have proved fatal to their tenure of office. There was a certain romanticism about the whole Weimar colony, which even the most realistic of us would have proved fatal to their tenure of office. Those fortunate ones who enjoyed the experience will never forget it. One received at Weimar a tremendous impetus for hard work, and this is the place of actual instruction with many students.

The latter-day school of great pianists, represented by Liszt, Schumann, Saint-Saëns, Paderewski, and Debussy, would have seemed to them as yet not thought of; the Leschetitzky fad was yet to come. Liszt had but just died, and Josef had excelled all his contemporaries in the palatial rooms of the latter master that we still look for the highest perfection in piano playing.

After a three months' sojourn at Weimar I left, fully repaid by my outlay of time and money, and comforted by the reflection that I was the only one out of the whole crowd who had escaped being Liszt's favorite pupil. —E. LITZING, in *Musical World*.

## IN THE REALM OF SOUND.

The supremacy of one sense over all the others is now so completely established that the world of our waking moments is a world of sights, even as the world of our dreams is a world of visions. We are always looking, and but rarely listening; always attending to the shapes and colors before our eyes, seldom noticing the sounds which reach our ears. The visible has become the real, while the audible and the tangible appear but as casual properties of the visible. We find it difficult even with Berkeley's aid to realize that there is anything in our perception of the outer world which is due to any other sense than that of sight. There are moments in the life of every man when he is reminded of the world of sounds which might have been his, but his eyesight were not. These moments are rare—rare even in youth, and much rarer when the age of first impressions has passed. Probably many of our contemporaries will object to this statement. They are under the belief that such an experience occurs to them every time they listen to a symphony of Beethoven or a march by Chopin. But we are permitted to one who has been all his life profoundly impressed by music to say that, in his experience, the moments of real transcendence, when the mind of man has been such, may readily be numbered, and their occurrence has been in connection with the simpler rather than with the more complicated forms of music.

Three or four such occasions of real absorption stand out in memory from a long musical experience. Perhaps a little consideration of them may help to throw some light on that obscure subject, about which volumes have been written in vain, the true sources of emotional power in music. The composer derives his inspiration from the choral practice in Lincoln Cathedral, heard at a distance while standing in the darkened nave. The second was the effect of the chromatic progression of the minor and bass parts on the "Sinfonia" of the "Inflammatus" of Rossini's "Stabat Mater"; this, also, was heard at a distance, and in the dark corridor of the cathedral, and heard. The third was an impression repeated on several occasions, but in circumstances of such close similarity that they may be regarded as one occasion. It was the impression of the distant choral bells in the evening. Other momentary impressions there may have been in later life, recalling in arresting power the recollection of the first, but I cannot remember a first clear note of a trumpet, the crescendo of the Leeds Chorus in some movement of Bach, the overture to "Tannhäuser" by Richter or Wagner. I have seemed for the moment to take possession of the whole mind; but in these later experiences there is nothing absolutely novel; they come and go, and waste their time in the past, and have left before. It is not in these, but in the earlier and simpler instances, that general principles of musical effect must be sought, if they are to be discovered at all.

No doubt both the musical enthusiast and the professor of aesthetics will scoff at the idea that the sources of musical inspiration are to be found in so simple instances. But both the enthusiast and the professor are apt to misapprehend the real nature of their problem. They waste their time in the past, and they are not aware of the fact, whereas they ought to be discussing the sensitive in human nature. We do not desire to understand why a particular product of art is so beautiful, but we desire to know why certain sounds make us still and silent, and why certain other sounds stir us with the feeling that we too could do something great. The late Mr. Gurney

wrote a ponderous volume on the "Power of Sound" without once in his six hundred pages coming within sight of the real problem. He conceived that the power of sound would be to be found in the physical about music; if he had tried to arrive at the power of music by talking about sounds he would doubtless have written less, but it would have been more to the purpose. The real problem is, and has always been, what interest which musical people take in the performance of a symphony or a sonata is an intellectual interest in an intellectual power, and has nothing to do with the power of sound at all, any more than the scholar's interest in the text of a classic has to do with the power of poetic thought. It is in the realm of mind, in the purely emotional, excellent raised by certain sounds, that the mystery of the musical enchantment is to be sought.

If, therefore, we would ever understand the power of music, we must go down to the deep-lying primal simplicities. We must disentangle and cast aside every element of interest which comes to us upon the wings of time, or place, or story; on circumstances of refinement or civilization; on suggestions of artistic skill, whether creative or interpretative; and we must fix our attention on the elements that were presented in the Old World sounds to which man listened before he had invented any sounding instruments for himself. The sound of the human voice, in the purely emotional, produced upon us by artificial combinations of sound must be traced, if it can be traced at all, in the feelings with which the savage listened to the sound of the winds and waves, to the cries of the beasts and to the voices of his own kind. —Macmillan's Magazine.

## AUBER AND MENDELSSOHN.

Auber was a thorough man of the world, and passed his life in a round of pictures and parties. His trouble was his intense superstition. He was always looking for signs and omens, and generally succeeded in finding them. He was very kind in his later years to persons who visited his house were cautioned not to mention the word nor to say anything that might remind him of it. He died, literally frightened to death, by the death of the Paris commune, in 1871; and as the hearse containing his remains was on the way to the cemetery, it was met by a body of insurgents, who fired at the horses to draw the coffin, and the coffin fell into the nearest ditch. Auber was exceedingly nervous, so much so that he never acted as conductor, nor was it until he was very old that he conducted operas—a most extraordinary circumstance, without a parallel in the history of music, and accounted for by a pet superstition he entertained that if he ever listened to a public recital of his compositions, his hopes he would never live to write another.

Mendelssohn, when a boy, was passionately fond of gymnastics; later in life he was devoted to all sorts of athletic exercises, but especially to riding, swimming and dancing. Had he not been a musician, he might have made success as an artist. The number of finished sketches, both in pencil, pen and ink, crayon and water colors, is very considerable; for wherever he went when he saw anything worth sketching, and the time, he sat down and sketched it, finishing it at his leisure. The drawings and water colors are all very carefully done. He was a voluminous letter writer, and his correspondence was preserved in a very complete and preserved just as he left them, in 27 very large thick volumes. No sketches of his music exist, for he does not seem to have written them, but a whole of a long movement in his head before writing down a note. His improvisation, both on the organ and on the piano, was the wonder of his contemporaries. He was so accustomed to the organ, so accustomed to train the second and third of each hand by practicing trills several minutes each day.

The announcement from Charlottenburg of the death, on the 8th ult., of Prof. Helmholtz will recall the close connection which existed between him and music. Helmholtz was mainly through his great work on "The Sensations of Tone as a Physiological Basis for the Theory of Music," which was first published in German in 1870, and was twenty years ago translated into English by Mr. A. J. Ellis. Prof. Helmholtz, by a series of reconstructions, invented a method of analysis, which he reduced to a theory, have been since universally accepted. Prof. Helmholtz was also the inventor of a double harmonium, with twenty-four voices, which he used in his investigations. It was thought that this instrument would effect something like a revolution in pianoforte and harmonium making; but it did not prove so. Helmholtz's discoveries have undoubtedly had an enormous influence upon the higher branches of musical instrument manufacture.

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## AGENTS.

Agents are wanted for *Kunkel's Musical Review* in every city and town in the United States. Why not induce your friends and acquaintances to subscribe to the foremost musical magazine?

Three subscription concerts will be given at the hall of Strassberger's Conservatory of Music, 2200 St. Louis avenue, during the coming season. The first concert will be given Oct. 18 or 25; the second Jan. 10 or 17, 1895, and the third Feb. 28, 1895. Those who will take part are George Heerich, Val Schoop, Louis Mayer, Carl Froelich, Adella Kalkmann, Guido Parisi, Charles Kunkel, Louis Contrah, Leopold Broeckardt and J. Wouter.

Madame Melba has been interviewed on the training of singers. Among a number of quite exceptionally sensible things she said:

"No voice should be trained before the sixteenth year. Up to that time the girl can study, get the rudiments of a general education. Voice culture is slow. The organ is too delicate to be forced or overworked. The musical training will leave plenty of time for the study of language, musical history, poetry, and physical culture. I consider the stage indispensable to the young student. She should see and hear all the operas, concerts and comedies possible. \* \* \* I am not partial to a so-called musical education. In no profession is general intelligence more essential. There are many successful singers with positively ugly voices; but the singers are smart; their phrasing is good; they have good methods; they know how to act, and they bring the charm of health, taste, and personal refinement to bear upon the audience. That is what I mean by being essentially intelligent. \* \* \* Too much stress is laid upon the term 'beauty.' It is a mistake. The word is misleading. Better results would accrue if the singer tried to be healthy. Perfect health is absolutely necessary to the singer. Perfect health is personal attractiveness. Next to heredity, diet is the most important factor in health. I am well because I don't abuse my stomach. I know exactly the foods and drinks that agree with me, and I don't touch anything else. \* \* \* To lay down a regimen for singers would be absurd. Each individual must work out her own health problem. I sing on a basin of soup or dish of raw oysters. After the opera I have a hot dinner."

## ART IN THE OCCIDENT.

The following is said to be a verbatim account of the introduction of an eminent violinist to a far Western audience:

"Ladies and gentlemen," began Colonel Hardy Pook, the well-known real estate agent, stepping to the front of the stage and addressing the audience, "it is my privilege this evening to introduce to you Signor , the notorious furrier fiddler, who will endeavor to favor us with some high-class and a No. 1 violin-playin'. The signor was born and raised in Italy, where fiddlin' is not merely a fad, but as much of a business as politics is in this country, and when it comes to handlin' the bow, he emphatically knows what he is at. He hasn't dropped into our midst by accident, but comes under the auspices of the Literary Society, which is payin' his wages and backin' him to the last spig. So let it be understood that if you happen to have any criticisms to offer, you are to do your kickin' to the society, and not to the signor. I'll jest add that if you expect him to swing the fiddle around his head or play it under his leg, like we used to skip stones across the swimmin'-hole when we were little boys and girls, you may just as well go right now and get your money back from the doorkeeper, for the signor hasn't that kind of a player. That's all I have to say at present. Start her up, signor." From the "Editor's Drawer," in *Harper's Magazine* for October.

It will be good news, if it be true, that Brahms has during his holidays been engaged in the task of selecting from a mass of material forty-nine old rich in ancient popular tunes, and Brahms has, it is said, taken the chosen forty-nine and, while leaving the old melodies intact, has allied them to pianoforte accompaniments which exactly catch the spirit of many of the old melodies intact. Brahms is so thoroughly German a performer that perhaps no one living could have performed the task better. The songs will be published in the course of a month or two, and we shall doubtless hear a good many of them during the London winter season.

Mascagni has now decided to write a new opera upon the subject of a novel by Nicolas Mias, entitled "Priest and Gentleman." The composer read this book recently, and made up his mind that it would make a capital opera, although he proposes to change the title to "Serafino d'Albania." He will take his time over this work, the fate of "L'Amico Fritz" and "I Kantzani" having convinced him that haste in these matters is a mistake. Consequently, the new opera will not be ready for production until the autumn of next year.

## A PLACE TO GO.

In answer to the many and repeated enquiries as to where to stop, or at what restaurant to eat while in St. Louis, we advise you, if stopping for several or more days, to go to any hotel and engage a room on the European plan, and eat at Frank A. Nagel's Restaurant, 8th and St. Charles streets. Ladies only dining will find at Nagel's Restaurant an elegant Ladies Dining Room on second floor, and will be delighted with the table and service, which are the best in St. Louis.

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Let us beware of losing our enthusiasm. Let us ever glory in something, and strive to retain our admiration for all that would ennoble, and our interest in all that would enrich and beautify our life.—*Philips Brooks*.

Mme. Gounod, the widow of the deceased composer, and her son, M. Jean Gounod, are said to be preparing a memoir of the great French musician.

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